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THE MUSICAL TIMES, And Singing Class Circular.

NOVEMBER 1st, 1857.

HAYDN'S MASSES.

Nos. X., XI.

Contributed by E. HOLMES.

(Continued from page 23.)

NEITHER of these works belong to the mature age of Haydn's productive power; they are less marked by the individual characteristics of his style, and yet contain matter to interest the amateur, and to provoke his curiosity. No. 10 is scored for four stringed parts, two oboes, and two horns. The MS. score has flutes instead of oboes in the *Kyrie*; but this must be an error, for these instruments are employed in their medium tones, and could at no time, in the last century more especially,—the weak age of their construction,—penetrate the body of sound created by a chorus. The dawn of the modern style seems to glimmer in the innocent opening of the *Kyrie*, which though apparently a very youthful effort, bears yet the marks of taste and feeling. Two flutes, or rather oboes, begin the following symphony, which the four stringed instruments accompany in unison:—

Obol.

Vio.
Viola.
Bass.
Unis.

This introduction differs from that of any other Mass. There is a character in the music of this simple opening in which the musician recognizes with pleasure, notwithstanding modest pretensions of style, a creative pen. The voice parts correspond; there is a sweetness, a melodiousness, a solemnity in them, which, accompanied by graceful movement, well-conducted modulation, and agreeable orchestral effects, leave a very pleasing impression. In our opinion, the *Kyrie* is the best movement of this Mass. The *Gloria*, in C major, *vivace*, $\frac{3}{4}$, is an orchestral symphonic movement which unites the whole of that section of the Mass without change of time. One long treble solo affords the principal relief—though the pianos and fortes and orchestral effects are incessant. The passages for stringed instruments are the old-fashioned *modern*,—yet many accents *contra tempo* mark the gradual progress of the bow. There is also throughout a well-written, effective viola part. This is an improvement upon the bad practice which prevailed in Mozart's early days, of making that instrument play in octaves to the bass. The effect of this chorus must be sufficiently brilliant and attractive, though features of powerful invention are not discernible. We

should like to hear it, if only for the ingenuity of its instrumentation.

Three movements diversify the *Credo*. The opening, in which the time changes to $\frac{4}{4}$, is well disposed for a stately effect; though the subjects and treatment claim little attention on the score of novelty. The "Et incarnatus," in F, *adagio*, $\frac{3}{4}$, is a quartett for voices, which, in its orchestral form, promises in its melodious simplicity, and beautifully-disposed harmony, rich enjoyment. The voices are displayed with elegance and well-contrasted effect. With the mere organ accompaniment, the soprano part, from the height at which it is kept, may be found trying;—but in the orchestra, the holding note of the first oboe above the voice, and the unison of the second, greatly aid the singer. Indeed, the opening bars of this quartett, which look thin in an arrangement, are in the original a model of effective harmony. The treble solo, "Ex Maria," is full of grace, and the accompanying harmonies are choice. A duet of ten bars, for tenor and bass, calculated to display fine voices, leads into the "Crucifixus," which is the first theme treated in the minor. There is a grandeur of feeling in the structure of this movement, and a design of which no model is recognized. The voices produce the sustained effects of the "Crucifixus," and the stringed instruments iterate the harmonies in quavers, with an occasional *fp* at the beginning of the bar,—a dramatic mode of accompaniment well suited to heighten solemnity in slow movements. Four fine singers, subsiding to piano on this phrase, *adagio*—

Treble.
Alto.
Tenor.
Bass.

which is repeated, and leads to this bold harmony of the second—

for the final termination, promise a cadence of the most profound and touching kind. The *Sanctus*, in C, *adagio*, $\frac{3}{4}$, introduced by a quaint symphony much like the accompaniment of a scale, is interesting as an elaborate study of choral effect. The voices enter at the eighth bar on a discord of $\frac{3}{2}$, thus:—

Treble.
Alto.
Tenor.
Bass.

He brings their music into competition with Music itself :—

"On every bough the birds heard I sing
With voice of angel in their harmony,
That busied them their birds forth to bring ;
* * * * *
Of instruments of stringés in accord
Heard I so play a ravishing sweetness,
That God, that maker is of all and lord,
Ne heard never a better, as I guess ;
Therewith a wind, unneth* it might be less,
Made in the leaves green a noise soft
Accordant to the fowlés song on loft."—*Chaucer.*

Spenser makes a lady mingle her singing with that of birds :—

"The fields did laugh, the flowers did freshly spring,
The trees did bud, and early blossoms bore ;
And all the quire of birds did sweetly sing,
And told that garden's pleasures in their caroling.
And she more sweet than any bird on bough
Would oftentimes amongst them bear a part,
And strive to pass (as she could well enough)
Their native music by her skilful art."—*Spenser.*

"Beside the same a dainty place there lay,
Planted with myrtle trees and laurels green,
In which the birds sang many a lovely lay
Of God's high praise, and of their sweet love's teen,
As it an earthly paradise had been."—*Spenser.*

"Therein the merry birds of every sort
Chaunted aloud their cheerful harmony ;
And made amongst themselves a sweet consort,
That quicken'd the dull spright with musical comfort."
Spenser.

Robin Hood says to his mistress :—

"Marian, thou see'st, though courtly pleasures want,
Yet country sport in Sherwood is not scant :
For the soul-ravishing delicious sound
Of instrumental music, we have found
The winged quiristers, with divers notes
Sent from their quaint recording pretty throats,
On every branch that compasseth our bower,
Without command contenting us each hour."
Heywood.

"Roused by this kindest of May-showers,
The spirit-quickener of the flowers,
That with moist virtue softly cleaves
The buds, and freshens the young leaves,
The birds pour forth their souls in notes
Of rapture from a thousand throats—
Here checked by too impetuous haste,
While there the music runs to waste,
With bounty more and more enlarged,
Till the whole air is overcharged."—*Wordsworth.*

"Glad moment is it when the throng
Of warblers in full concert strong
Strive, and not vainly strive, to rout
The lagging shower, and force coy Phœbus out,
Met by the rainbow's form divine,
Issuing from her cloudy shrine."—*Wordsworth.*

"And the cuckoo and the bee,
And lark's angelic ecstasy,
And the bird that speaks delight
Into the close ear of night."—*Leigh Hunt.*

"A pleasant grove,
With chat of tuneful birds resounding loud."
Milton.

"At intervals, some bird from out the brakes
Starts into voice a moment, then is still."—*Byron.*

"A light broke in upon my brain,—
It was the carol of a bird ;
It ceased, and then it came again,
The sweetest song ear ever heard,
And mine was thankful till my eyes
Ran over with the glad surprise,
And they that moment could not see
I was the mate of misery ;
But then by dull degrees came back
My senses to their wonted track,
I saw the dungeon walls and floor
Close slowly round me as before,
I saw the glimmer of the sun
Creeping as it before had done,
But through the crevice where it came
That bird was perch'd, as fond and tame,
And tamer than upon the tree ;
A lovely bird, with azure wings,
And song that said a thousand things,
And seem'd to say them all for me !"—*Byron.*

"Retiring from the downs, where all day long
They pick'd their scanty fare, a black'ning train
Of clam'rous rooks thick urge their weary flight,
And seek the closing shelter of the grove.
Assiduous in his bow'r the wailing owl
Plies his sad song. The cormorant on high
Wheels from the deep, and screams along the land.
Loud shrieks the soaring hern ; and with wild wing
The circling sea-fowl cleave the flaky clouds."
Thomson.

THE HANDEL FESTIVAL AT THE CRYSTAL PALACE.

THE committee of the Handel Festival have at length wound up their accounts with results which are eminently satisfactory, and medals commemorative of the results have been distributed to those who assisted upon the occasion.

The medals—which are of bronze, with each performer's name impressed on the edge—present on the obverse a bust in bold relief of Handel, after the Sacred Harmonic Society's original statue by Roubillac ; and on the reverse, an ancient lyre, with the inscription, "Crystal Palace Handel Festival, 1857." They have been manufactured by Messrs. Pinches, of Oxendon-street and the Crystal Palace.

The accounts of the festival have been made up, and it is satisfactory to learn that, financially, the success has been more than equal to the anticipations formed ; the net profit being £9000, besides a considerable amount of property, such as the orchestra at the Crystal Palace, music, &c., available for future occasions. Taking the latter into account, this is by far the largest amount ever realised by a musical festival.

The division of the surplus is—£1000, or one-ninth, to the Sacred Harmonic Society, and £6000, or six-ninths, to the Crystal Palace Company, the remaining £2000 being invested jointly as a guarantee fund for the Handel Centenary Festival in 1859.

The gross receipts of the festival were £23,360, of which £11,000 was obtained on the last day, when Handel's choral masterpiece, *Israel in Egypt*, was performed. This speaks volumes for the sound musical taste of the public, towards the improvement of which the Sacred Harmonic Society has been a powerful agent. Notwithstanding its

* Unneth—scarcely.